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contains many elegant phrases; but we cannot like the drop on the fifth of the key note, in the sixth bar of the voice part. The best point is where, after the modulation into the relative minor, the dominant seventh in the original key is lengthened out upon the same note in the melody. "Gazing on the Millstream," in D flat major, contains a peculiar transition into A major, obtained by enharmonically changing D flat into C sharp, the effect of which is to us by no means agreeable. A good contrast is gained by the obstinate semiquaver accompaniment; and the melody in A is about the best part of the song; but we like the manner in which the composer gets out of his key rather less than the manner in which he gets into it; the awkwardness being additionally forced upon us by a strange grouping of the notes in the symphony, which suggests $\frac{3}{4}$, rather than $\frac{6}{8}$ rhythm. Some of the dots to the crotchets in the bass being left out, too, increase the want of intelligibility in the passage, an omission which might be worth rectifying in a future edition.

CRAMER AND CO.

Sound Sleep. Song. Written by Christina Rosetti.
Starry Crowns of Heaven. Words by Adelaide Anne Procter.

Composed by Maria Tiddeman.

MISS TIDDEMAN writes with a thorough sympathy for the words which she has undertaken to compose; and there is an elegance about her vocal phrases which will always make her music acceptable to vocalists. The harmonies in the first song, "Sound Sleep," flow on agreeably enough with the voice part; but there is such a fatal want of any defined sentences that, even in reading over the music, we seem almost to gasp for breath. From the part commencing "There are lilies," the melody actually continues for twenty bars without a single rest for the vocalist, every note where a pause would naturally occur being lengthened out by a dot. The song, however, is extremely graceful; and the concluding phrase, where the key-note is obstinately continued, with a chromatic progression in the bass, has an excellent effect. "Starry Crowns of Heaven" consists of a twelve bar melody, which is repeated three times. There is a purity of feeling about the poetry which is well reflected in Miss Tiddeman's music; and the accompaniment, commencing before the melody in quavers, and afterwards proceeding in chords with the voice, is appropriately simple and unobtrusive.

DUNCAN DAVISON AND CO.

Where the sun shines brightest. (The Bird's Song.) Written by Rosa Anna Gunn.
How beautiful is the Sunshine. Serenade. From the Spanish.

Composed by Bessie L'Evesque.

WE are always frightened of "Bird's Songs." From our earliest musical days we have had "Hark, the lark" and "Hush, the thrush" (with the inevitable *obbligato*) so constantly presented to us by gushing female vocalists that we now fully understand what we have to expect when the feathery tribe is even alluded to. Miss L'Evesque's song is neither better nor worse than the hundreds of compositions on the same subject which have preceded it. There is character in the group of semiquavers which commences the bar in the accompaniment; and life is thus given to a melody which without such aid would be somewhat trifling. In the last bar but one of page 4, two chords of the 6th are written with two unpleasant consecutive 5ths, a defect avoided by a different harmony, in the last bar of page 2, where the same melody occurs. In the Serenade, "How beautiful is the sunshine," the melody is more flowing; but the harmonies betray that the composer has begun to write songs before she has written exercises. The first bar of page 2, where the bass progresses from B to D, in octaves with the voice, and the last bar but one of the symphony, after the close of the voice-part, in which the bass and treble descend together—A, G—are instances of clumsy writing which are inadmissible in compositions submitted for public judgment.

BOOSEY AND CO.

Etudes d'Expression et de Rythme. Pour Piano. Dediées à la Jeunesse. Par Stephen Heller. (Op. 125.)

ANY well-considered work by so consummate an artist as Stephen Heller must be welcome; and it may be accepted as a hopeful sign in the progress of art that so successful a composer of advanced pieces for his instrument should devote the amount of time and thought necessary for the production of twenty-four studies, in which the infinite varieties of expression, accent and rhythm, so necessary for the training of a sound pianist, should be exemplified in a form as attractive as it is instructive. The exercises are progressive, as regards executive difficulty; and the early ones are sufficiently short to prevent them from becoming wearisome to the young pupil. We particularly admire No. 5, (in which a light and vivid touch in the right hand is occasionally combined with a *legato* touch in the left hand), No. 11 (an excellent study for variety of phrasing), No. 14 (for scale passages with both hands), No. 20 (a very clever chromatic study), and No. 24 (marked "La Leçon") which is extremely pleasing, as well as useful. Where all are good, however, it becomes unnecessary to select any for special commendation; and we may safely say that those who become possessors of the entire book will find that a careful study of each exercise will prove of the utmost value. Young players cannot take too much to heart the observation of Robert Schumann, which is placed in the title-page of this work, and which we cannot forbear from quoting. "Tacher de jouer bien et expressivement des morceaux faciles: cela vaut mieux que d'exécuter médiocrement des compositions difficiles."

The Ulster Tune Book. Edited by William Moss.

WE cannot help looking with something like regret upon the waste of material and, to some extent, talent, exhibited in this book. Its appearance is so tasteful, and its size so convenient that, had we not been somewhat experienced in such matters, our expectations would have been thereby greatly excited. As it was, however, we admired the cover and—examined the contents. We are informed in the Preface that the book is intended for the Presbyterian Churches in Ireland, and "it is hoped that it will not be found unworthy of the notice of other Christian Denominations." The Editor also regrets "that not a few Tunes in general use are far from meriting the position they occupy in public esteem. Such compositions are light and irreverent, abounding in trills and repeats, being, for the most part, mere perversions of secular airs, and totally unsuited both for the Church and for the holy words with which they are associated." It is rather curious after this preamble to find instances in this very book of everything mentioned in the above *index expurgatoris*. We have lightness and irreverence; repeats and trills; nor are the perversions of secular airs wanting. For examples of the first, see Nos. 21, 24, 38, 42, 63, &c. Of the second, we may instance, amongst others, Nos. 3 and 35; whilst for the third, the never-failing Fairy chorus from Weber's *Oberon* and Rousseau's Dream may be cited. For the rest, a quotation from some opinions of the press enclosed in the book, may serve to give a better idea of this collection than we could hope to do. The *Belfast News Letter* says, "It is pleasant to see the names of Beethoven, Mozart, Haydn, Weber, and Handel, turning up so commonly in this collection!" We need not say with what pleasure we welcome the fact that these composers have at last been induced to supply us with some Hymn Tunes. We can only add, "better late than never." We do not feel ourselves called upon to congratulate the Irish Presbyterians either, on the "immortal verse" to